CANADIAN Film Weekly
VOICE of the CANADIAN MOTION PICTURE INDUSTRY

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Indie Distribs Not Very Happy

RKO-Canada Will Meet In July

Canadian head office officials and branch managers of RKO Distributing Corporation of Canada will join with top home office executives from New York on July 14th and 15th at the Royal York Hotel, Toronto, to discuss sales and distribution problems

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Test Censorship In USA Court?

Canada's censor-ridden motion picture industry will watch with interest the challenge to interference with films which the National Council on Freedom From Censorship, an affiliate of the American Civil Liberties Union, will offer before the USA Su-

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Majors' Activity In Reissues, Day-And-Dating, Etc. Hurt

The position of the smaller Independent distributor in Canada today is not so good as it was several years ago and is growing worse, it was asserted in Toronto last week by several engaged in that class of motion picture sales. The expansion of the Canadian exhibition field has helped a little but the Indie continues to lose ground in the face of new theatre and distribution policies.

The two factors responsible for the pessimism about the Indie distributor's future are (a) large-scale participation by the majors in the reissue field and (b) conversion of subsequent-run houses to day-and-date and multiple runs.

From the first standpoint the majors, because of the fact that

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Main Hears Drums In The Distance?

A hint of different points of view between exhibitors and distributors was dropped by Dick Main, MPTAO prexy, during his address of welcome to Adolph Zukor at the Paramount luncheon for the trade in Toronto.

He referred to "the trials, tribulations, bitterness and expense" of the industry in the United States. "They can be avoided in Canada by men of good will sitting around a table." Turning to Zukor, he said: "I would ask that you lend your good offices to help goodwill here."

May Bldg. Awards Total $748,900

Ten theatre construction and alteration contract awards, totalling $748,900, were made in the Dominion during the month of May. Meanwhile construction was completed on some in the rest of Canada and good progress was reported on others.

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Cast In 'The Knife'

Gene Kelly will star in MGM's The Knife.

Theatre Transfered

G. D. Thompson has purchased the 329-seat Leavitt's Theatre in Exeter, Ontario, from Mrs. Pearl Leavitt.

RONALD McLELLAND PASSES AT 61

Ronald McLelland, one of the earliest of Famous Players' associates and an exhibitor for 40 years, passed away at his Maplewood Farm, Maplewood, Ontario, recently at the age of 61. Born in Kingston, Jamaica, he came to Canada as a boy.

Mr. McLelland established the Bedford and Belsize theatres on Yonge Street, North Toronto, and entered into partnership with Famous Players when that company was formed 26 years ago. He was also interested in the construction of the Eglinton and other FPCC units.

For the last ten years he lived on his farm, where he devoted himself to the raising of prize horses and cattle.

He is survived by his mother in Kingston, Jamaica; and two sons, a daughter and a sister, all of them Canadian residents.

Zukor Star Of Param't Dom'n Pow-Wow

Leading Canadian motion picture exhibition executives stood in welcome to Adolph Zukor, chairman of the board of Paramount Pictures, as the 77-year-old dean of the industry rose to address guests of a luncheon in his honor during the first day of the Canadian division's annual sales meeting at the Royal York Hotel, Toronto.

"I am always glad to come to Toronto," he said in a voice vigorous enough to belong to a man several decades younger, "for I enjoy myself here." His last visit was in 1945, when he came to attend the dinner of

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Peerless Names Rep

Charles Frankelson has been appointed representative of Peerless Films in the Winnipeg territory, succeeding Ben Somers.

Edson, Walterhouse G-Kalee Supers

Two appointments to Gaumont-Kalee posts have been made by Hy Goldin, chief engineer.

M. Edson has been appointed district supervisor of the Sound and Electronics department.

W. Walterhouse is now district supervisor of the Projection department.

Gaumont-Kalee recently installed sound equipment, high intensity arc lamps and projectors and other equipment in Dick Main's houses in Grimsby and Sutton.

Adult Entertainment

Crooked Way, Lodger, Judge, Paisan, Castle on the Hudson and Lucky Jordan must be advertised as Adult Entertainment, says the Ontario Board of Censors.

David Niven Loaned

David Niven has been borrowed from Samuel Goldwyn by Colin Miller, who produces for United Artists release, to star opposite Shirley Temple in A Kiss for Corliss, sequel to the first Corliss film, Kiss and Tell.

New British Picture Banned In Quebec

Look Before You Love, a J. Arthur Rank production starring Margaret Lockwood and Norman Woodland, has been banned in Quebec by that province's Censorship Board. Film was to have opened in two Montreal theatres.

Censor officials declined to give reasons for the ban, but have been adhering to the policy of cutting from films any scenes encouraging or approving of divorce, a subject referred to in this picture.

CLEARER ADVERTISING OF PIX REISSUES

It is suggested that exhibitors identify reissues more plainly in their advertising. In a number of cases patrons who have entered the theatre and found that they had seen the film during its first releasing period were greatly annoyed.

BRANDING THEIR OUTLAW NAMES
...INTO THE FIERY FAME OF THE WEST!

"CALAMITY JANE and SAM BASS"

COLOR BY TECHNICOLOR

...the untold, untamed story of the frontier's most notorious woman and dangerous man!

Starring YVONNE De CARLO · HOWARD DUFF

with DOROTHY HART · WILLARD PARKER · LLOYD BRIDGES

Screenplay by MAURICE GERAGHTY and MELVIN LEVY • Produced by LEONARD GOLDSTEIN
Directed by GEORGE SHERMAN • A UNIVERSAL-INTERNATIONAL PICTURE

Another Hit From

Empire-Universal Films Ltd.

INDIE DISTRIBS

(Continued from Page 1)

Canadian exhibition is so dominated by circuits, are favored, the Indies claim. Although the Indies developed the reissue field, which is currently an important source of revenue, the biggest share of the business now goes to the major distributors instead of to them, as was formerly the case.

According to one Indie, the addition of several hundred situations to the Canadian film market has had little benefit for him. Those built by Independent exhibitors as the first theatres in their communities have the widest choice of available product and so pass up the Indie, who has reissues or small pictures. Where a second theatre has been built in a community there is still plenty of product from the majors. Where a third enters a local field the majors compete with the Indie for the sale of reissues for its use.

Conversion of sub-run houses into multiple first-run, etc. situations has (1) reduced the number of films required, (2) reduced the number of theatres which were in the reissue market, and (3) reduced the number of theatres using small first-run films. That's what one important Indie distributor claims.

Many an exhibitor feels that a major reissue is superior to an Indie first-run feature. Dominion distribution rights to Indie-produced features of a substantial type are not obtainable by Indie distributors, with the exception of foreign films. And it is likely that major distributors will give up altogether the practice of farming out reissues, thus drying up the Indies' source of that type of product.

In the United States, where the percentage of reissues is now 21 of the total releasing schedule, the Indie distributor of small first-run features does better than in Canada, an Indie said. Under competitive bidding the exhibitor doesn't worry about where the film comes from and all stand an equal chance to sell as well as buy.

The Canadian Independent distributor now has to work much harder to keep going, he said, and provides exploitation support for reissues to compete with those offered by the majors, which came in cold.

"There is no doubt that we are being affected seriously," an Independent said. "But maybe things will right themselves in the future."

MGM's 'Showboat'

Kathryn Grayson and Howard Keel will star in MGM's Showboat, to be produced by Arthur Freed.

ROYAL COMMISSION SKEDS NFB, TV

Television and the National Film Board will be the subjects of public hearings to be conducted in Ottawa and other points by the Royal Commission on National Development in the Arts, Letters and Sciences. Neither the government nor the CBC is expected to do much about TV until the Commission's evidence and opinions are made public.

The Ottawa hearings will begin in the Exchequer Court on August 3rd and follow a schedule listing the periods for each phase. Dates for the other Canadian centres will be announced later.

Television and radio will be the last examined. The hearings to be devoted to them will begin on September 6th and be carried on until the closing of the Ottawa sessions.

The National Film Board will take up August 24th and 25th on the Commission's timetable.

On August 10th the Commission will begin enquiring into public archives and the administration of public records. During the six days set aside for that subject, briefs for the establishment of a film archive will be submitted by the Toronto Film Study Group and the National Film Society.

JOHN G. McCARTHY NEW MPAA V-P

Eric Johnston, president of the Motion Picture Association of America, announced recently that the board of directors at its quarterly meeting elected John G. McCarthy as vice-president in charge of international affairs for the Association. McCarthy is also vice-president of the Motion Picture Export Association.

The board also named Maurice Bergman, public relations executive of Universal-International, to the MPAA's Exhibitor-Community Relations Committee, which is headed by Ned E. Depinet, president of RKO.

MAYNARD, CMPP BATTLE OVER 'SINS'

Due to be heard by Mr. Justice Gale in Osgoode Hall, Toronto, are several motions related to the dispute between Canadian Motion Picture Productions and Maynard Films. The latter company has a contract for world distribution of Sins of the Fathers, produced by the former, and has granted USA rights to Motion Picture Sales Corporation.

Canadian Motion Picture Productions, represented by W. P. Jenner, KC, is asking for an injunction on further dealings for Sins of the Fathers by Maynard Films. Its second motion is for the right to go to trial on its allegation of misrepresentation and fraud by Maynard Films in relation to distribution of the film in question. It seeks to have the contract nullified.

Maynard Films, represented by Kenneth Stratton, KC, has moved that the dispute be referred to arbitration instead of the court.

Sins of the Fathers was produced by Larry Cromien and he is now associated with Gordon Fairley of Hotel Holdings, Ltd., who acquired control of Canadian Motion Picture Productions and Sins of the Fathers some time ago. Fairley had theatre interests in the past.

RIGHT TO 'FREE ACCESS'—WILSON

"Export or die" was as much a maxim for the movie industry as for Great Britain as a whole, Harold Wilson, president of the British Board of Trade, who recently returned from Canada and the USA, told the annual film school of the National Film Association in Holmbury, Surrey.

In the course of his address he said that there are 15 productions under way and 17 ready to start soon, employment having increased by 500 since the end of march. He justified his stand in the dispute with Hollywood:

"We seek no monopoly. We seek no quota protection beyond that necessary to maintain our film industry at a rate at which it can reasonably be expected to produce — nor have we done so. Equally we have a right to expect free access and a fair showing for British films on the screens of the world."

In the meantime, representatives of the SIMPP and the MPAA have made renewed requests of James E. Webb, acting USA Secretary of State, that his department again officially protest the existing quotas on American films shown in Great Britain. They held that the film quotas violated the "spirit and objectives" of the trade agreement between the two countries. A previous protest was rejected by the British.

RKO MEETING

(Continued from Page 1)

in detail. The annual sales sessions will also analyze the forthcoming RKO Radio releases.

Robert Mochrie, vice-president and general sales manager, and the most important members of his staff will be welcomed by Leo Devaney, general manager of the company's Canadian district.

With Mochrie will be A. A. Schubart, manager of exchange operations; Harry J. Michalson, short subjects' sales manager, and his assistant, Syd Kramer; Nat Levy, Eastern Division sales manager; Charles Boasberg, North-South Division manager, and his assistant, Carl Peppercorn.

The party will fly to the Toronto meeting, which is one of five planned for key centres.

Branch managers who will participate are Jim Davie, Vancouver; Arthur Elliott, Calgary; Meyer Nakimson, Winnipeg; John Bernstein, Toronto; Murray Devaney, Montreal; and Harry Cohen, Saint John. Bill Smith, office manager of the Toronto branch, will be present, as will Ted Carey, assistant to Devaney, and George Degnon, Canadian advertising and publicity chief.

A highlight will be the presentation by Mochrie of the 1949 Ned Depinet Drive plaques and cash awards. The winners will not be made known until the meeting.

NFB
The New
CANADA CARRIES ON
RELEASE FOR
July
FAMOUS FISH I'VE MET
(in color)
with
Greg Clark & Pete McGillen
A NATIONAL FILM BOARD PRODUCTION
Distributed by
COLUMBIA PICTURES

Filmlandia

Birthdays

Heard Hereabouts

Joan Allen of Astral becomes Mrs. Jerry Solway soon . . . **E-L's Quartet** is in its 12th week at the International Cinema and will probably run all summer . . . **Archie Laurie** in the Maritimes for Odeon . . . **Nice article** by Jim Nairn, director of public relations for Variety, in April-June edition of "Canadian Welfare". . . **Did you see** that press shot of the singed Hans Tiesler swathed in bandages from the scalp down? Looks like a mummy. The Tieslers are a popular pair and news of their accident upset film folks . . . **It's a girl** at the Aubrey Lents. He's manager of the Belsize . . . **Rich Wilson**, formerly of here and now with MGM in Omaha, saying hello On the Square . . . **Alfred Hitchcock** has a scout in Quebec right now for the film he'll make there.

The Uptown has a fibreglass screen and so has Loew's Yonge Street — the only two in Canada, Stan Gosnell tells me. Incidentally, those wonderful brass-bound, tooled lobby frames at that theatre were designed, constructed and installed by Stan himself. Woodwork is his hobby and he has an all-purpose cutter backstage.

Some exhibs have had interesting experiences with the provincial hospitals tax — amusement tax, that is. The return must be postmarked the 10th of the month to avoid a penalty. One exhib mailed his on the 10th but the department showed him the envelope postmarked the 11th and wanted its five per cent penalty. The exhib checked his PO and found that no mail was postmarked there but was sent downtown for that. He claimed that the delay was caused by the postoffice and that he had done his duty on time. And he gained his point. Another exhibitor made an error in his return and the provincial treasury wanted interest on interest, etc., until he owed it $68 extra. He pointed out that anyone making a "reasonable error" could be excused from penalties and challenged officials to show that it wasn't. They couldn't.

Chinese Proverb: "A four-horse chariot cannot overtake the spoken word."

Just so's I can get out in time "to catch the last six races," as a friend of mine says, I hereby offer a slice of "Standing Room Only," Jack Barker's witty column in FPCC's "What's New?":

"Tom Chatfield, the head office artist, is to have a one-man show of his work at the Towne Cinema any day now . . . if you haven't seen Tom's serious work you'll do yourself a favor by catching this event . . . the Empty Suit is extremely versatile in all mediums and will make quite a name for himself in the near future . . . To our many hundreds of admirers we'd like to apologize for missing the annual bowling party . . . truth is, we were approached by one of the office lovelies only a week before the great day and as she was of the stuffed-shirt variety we were immediately enchanted with the idea of fox-trotting her behind one of Mr. Malloney's potted palms . . . we confided this to Jimmie Nairn, the bossman . . . he assured us that we were just not the type . . . according to him we have all the sparkle of a wet match . . . and our dancing always reminded him of a mob dispersing . . . well, this is to let that little pigeon know why we stood her up."

The first x-ray apparatus seen in Toronto was displayed in the lobby of Shea's, Yonge Street, in 1896 and the operator charged the folks a quarter to see the bones of their hands, Percy Ghent wrote in the Toronto Telegram recently.

Nat Taylor, 20th Century Theatres head, and Arthur Silverstone, Fox general manager, had argued loud and long about a contract and neither had yielded a bit. "I don't understand you," Taylor said. "I don't understand you!" retorted Arthur. There was silence for a second and Taylor broke it with: "Maybe we ought to send out for an interpreter." The laugh that followed changed the stubborn spirit of the dispute and an agreement was soon reached.

July First and July Fourth

In the foreword to his fine book, "The Unknown Country," (Longmans Green & Co.) Bruce Hutchinson wrote:

"It is written in the belief, reinforced by much travelling among them, that Canadians and Americans really know very little about Canada; that Canada is, among the important nations of the world, the least known in its real content; that the future relations between Canada and the United States will inevitably form one of the basic factors of world politics; and that these relations are widely misunderstood and often misrepresented."

* * *

Eric Johnston, before the Canadian Club:

"We are foreign nations to each other in the best sense of the word."

* * *

John Fisher, during a broadcast over the CBC:

"This country is still adventure. We are not old or set. We have formed the newest partnership in the world: man, nature and science. Together they will turn the wide-open, white spaces into pastures of prosperity. Tell our young people that we have the American way too, but that it is softened by the British, French and European influence to produce the unique thing called Canada. No nation ever had such a future."

* * *

Several months ago the Royal Canadian Institute, organized in 1849 to aid in "smoothing the path of Civilization," marked its centennial in Convocation Hall, University of Toronto. The speaker of the evening was the Rt. Hon. Vincent Massey, writer of "On Being Canadian" and one of Canada's truest voices. The subject was "The Canadian Pattern" and in the course of his remarks he discussed a great issue of the last century — annexation of Canada by the United States.

It was his opinion that the idea of annexation would never rise again strongly and he quoted someone who said that, if it ever came about, we would be held in contempt by those we had joined as well as by those we had left. Actually Cousin Jonathan, as the symbolic character now called Uncle Sam was known then to Canadians, had little interest in annexing Canada. It was an idea of certain Canadians, among them Goldwyn Smith, whom Massey called "as negative in spirit as he was brilliant in mind."

Customs union with the United States, Massey contends, is annexation in another role, considering that our neighbor has 11 people to our one. First we would lose our economic independence, then our political independence would follow it.

"There is no desire on the part of our neighbor to influence us in any way," he said, "but the facts of geographical proximity are there just the same."

Since that statement was made Mr. Massey has been named head of the Royal Commission on national culture. That body it is presumed, will determine the good and bad arising from "geographical proximity" and suggest what to do about the latter.

* * *

But about annexation. Canadians are still sensitive to it and there is nothing so sad as what happens to those well-meaning Americans who casually suggest union between the USA and Canada at a public gathering. Not so long ago I attended a concert devoted to the singing of barbershop harmony by members of a society for that purpose who had come from different cities of the United States and Canada. The place was Massey Hall and several thousand people were present.

The master of ceremonies was a bright fellow who conducted a radio program of that type of music in Buffalo, a border city, and so was well-known and popular. At every appearance he got a warm reception and so moved was he that he made a little farewell speech at the end of his last one.

"You people are so wonderful," he said, "that if I ever get a chance to speak before your Parliament in Ottawa, I will suggest that you join the United States."

The prolonged hush that followed, punctuated only by an occasional hiss from here and there in the startled audience, is something the poor lad won't forget until his dying day.

THE PICK OF THE PICTURES

Canadian Film Weekly
VOICE of the CANADIAN MOTION PICTURE INDUSTRY

REVIEWS INFORMATION RATINGS

Vol. 14, No. 26 REVIEWS FROM FILM DAILY, NEW YORK $2.00 Per Annum

Calamity Jane And Sam Bass

with Yvonne De Carlo, Howard Duff, Dorothy Hart, Willard Parker.

Empire-Universal (Technicolor) 85 Mins.

ONE OF THE BETTER WESTERNS OF RECENT MONTHS. EVOLVES AT AN ATTENTIVE PACE, HAS LIBERAL ACTION CONTENT, IS WELL PLAYED, DIRECTED.

Easily here is one of the better Westerns that have been released in recent months. There is a good, sound story to bolster the regulation insertion of outlawry, gunplay and such standard plot trivia. Miss De Carlo and Howard Duff carry the main brunt of the tale ably. The whole outdoor show evolves at an attentive pace and is easy to take.

It unfolds colorfully with the dull moment carefully excised and the main focus of attention fixed on delivering entertainment. There is a fine hand evident in Sherman's direction blending bits of humorous relief with the basic drama.

As Sam Bass, Howard Duff comes west from Indiana, working his way to Texas. At the outset he has never fired a gun. He soon learns. A judge of horseflesh, Duff picks the winner of a match race and later buys the defeated mare. He meets up with Dorothy Hart. It is love.

Further on in the story he goes to Abilene with his mount which by this time has netted him a fair sum and enters her in a big race which he loses due to the dirty work of Marc Lawrence and Charles Cane. The horse is poisoned. Duff when he learns this is forced to kill Cane in self defense. This soon makes him an outlaw and with Miss De Carlo they pursue that line having been forced into it.

Justice would bring Duff back to Abilene where a prejudiced jury would have hanged him. With Yvonne riding with him he plans one last job which is foiled by the sheriff and later results in the demise of the gang, all except Duff and Miss De Carlo. Duff is mortally wounded and before expiring declares his love for Miss Hart, giving Yvonne the realization that she could not have held him for any considerable length.

CAST: Yvonne De Carlo, Howard Duff, Dorothy Hart, Willard Parker, Norman Lloyd, Lloyd Bridges, Marc Lawrence.

CREDITS: Producer, Leonard Goldstein; Director, George Sherman; Screenplay, Maurice Geraghty, Melvin. Levy; Story, George Sherman; Photography, Irving Glasberg.

DIRECTION: Keen. **PHOTOGRAPHY,** Fine.

The Window

with Bobby Driscoll, Barbara Hale, Arthur Kennedy, Paul Stewart, Ruth Roman.

RKO 73 Mins.

THIS ONE DEVELOPS INTO BRILLIANTLY CALCULATED, GRIPPING MELODRAMA. ABLY CAPTURES MANY FINE MOODS. RATES MUCH ATTENTION.

The first feature production by the late Frederic Ullman, Jr., is a simply-told story, unpretentious and honest, that develops into a gripping melodrama brilliantly calculated to create an atmosphere of tension and suspense, moods which it gets over to the audience in smart sequences.

There's nothing glamorous here. Fancy frills are absent. All or most of the film was shot in New York. The note of realism is ever present as the camera circulates around.

Noticeably and properly slow moving at the beginning, since the stage of the ensuing action and suspense must be set, after the first few glimpses into the lives of the Woodry family who live in a shabby apartment, the action concentrates on young Bobby Driscoll and his wild flights of imagination.

The boy is given to tall tales. However, the one time he is telling the truth no one believes him. This is an account of a murder he witnessed in the apartment above. Paul Stewart and Ruth Roman live up there working a sort of badger game. They did kill a man, robbing him and hauled his body into the condemned building nearby. Driscoll tries with no success to convince his parents of what he has seen. He goes to the police who investigate apologetically. By this time Miss Roman and Stewart suspect the boy knows too much and they plan to get rid of him.

Left alone, the boy is confronted by Stewart and in a few minutes is frightened thoroughly by what Stewart indicates is in store. The boy manages to break free. There is high suspense created as Stewart chases the boy into the abandoned house. By this time the police have been informed and are en route. But the boy has a trying time eluding Stewart. At length he maneuvers him into a position that results in his death when a section of the house collapses.

CAST: Barbara Hale, Bobby Driscoll, Arthur Kennedy, Paul Stewart, Ruth Roman.

CREDITS: Producer, Frederic Ullman, Jr.; Director, Ted Tetzlaff; Executive producer, Jack Gross; Screenplay, Mel Dinelli; Photography, William Steiner.

DIRECTION: Fine. **PHOTOGRAPHY:** Very Good.

Shockproof

with Cornel Wilde, Patricia Knight.

Columbia 79 Mins.

TIGHTLY KNIT, TAUT, ABLY PERFORMED DRAMATIC ENTERTAINMENT ABOUT ERRANT PAROLEES. FILLS REQUIREMENTS OF AUDIENCE THAT LIKES IT TOUGH AND VIVID.

Concerning itself with the problems of errant parolees, the Shockproof script is a tightly-knit, taut and ably performed dramatic entertainment that should prove up to the requirements of the audience that buys a vivid, tough production. Written by Helen Deutsch and Samuel Fuller, the story goes into the California parole system quite exhaustively and comes up with an intelligent story for the most part.

This too, is one of Cornel Wilde's good roles. Patricia Knight turns in an effective performance as the girl in the case, a parolee who is let out after serving five years of a murder conviction. Production gains from its documentary handling in spots.

As the parole officer, Wilde tries to keep Miss Knight from meeting her old criminal cronies which will send her back to the clink. He saves her from herself a few times and even takes her to his home where she works as companion to his blind mother. Their close proximity breeds romance. Miss Knight tries to remain faithful to John Baragrey, her former lover for whom she took the rap.

However she falls very much in love with Wilde and when Baragrey threatens her with love letters she shoots him. Wilde finds Baragrey severely wounded, rounds up Miss Knight. As he is driving her to the police she tells him how she was implicated and together they head for the border.

The couple are in flight from Mexico to Oklahoma having a hard time of it all the way. At length Miss Knight convinces Wilde he should turn himself in. They do this and return to Los Angeles. Baragrey, on the recovery list, turns decent for once in his life and refuses to prosecute, calling the shooting an accident. Miss Knight and Wilde decide to make her lifetime parole simpler by marrying.

CAST: Cornel Wilde, Patricia Knight, John Baragrey, Esther Minciotti, Howard St. John, Russell Collins, Charles Bates.

CREDITS: Associate producer, Earl McEvoy; Director, Douglas Sirk; Written by Helen Deutsch, Samuel Fuller; Photography, Charles Lawton.

DIRECTION: Good. **PHOTOGRAPHY:** Good.

The Younger Brothers

with Wayne Morris, Janis Paige, Bruce Bennett, Robert Hutton.

Warners (Technicolor) 77 Mins.

A WESTERN DONE WITH IMAGINATION. PLAYED WITH GUSTO. STORY MAKES CREDITABLE DEPARTURE FROM THE ROUTINE AND HUMDRUM.

Anytime a western is offered that has an indication of imagination and resourcefulness in its makeup, and a story that introduces any number of new twists into the unfoldment, it rates a round of applause from this corner. A refreshing new note is always welcome in this tried and true form of entertainment. And here, too, is Technicolor.

The Younger Brothers have been mentioned vaguely in other westerns but for this one time they are on the right side of the law, even making the western scene safe for it.

Their problem here, however, is to stay good until a pardon comes through and they can head back to Minnesota and take up a peaceful agrarian life. Hence they are without guns, even recruit the services of a sheriff when things seem to get out of hand.

The story is played out with gusto. When the situations depart from the tense moment the story manages to become fairly humorous as a certain element tries to get the trio of Youngers into trouble. But they keep their noses clean and come out with honors — and pardons.

Janis Paige uses her feminine allure on Wayne Morris in an effort to get him to go along with her gang on a bankrobbing caper. It is a smartly planned job but Morris causes it to misfire and he and his brothers catch the crooks before they beat it out of town, separate them from the stolen money, return it to the bank. Miss Paige is shot. But Fred Clark has aroused the local populace against the boys and gives chase with a posse. The Youngers appear for their pardons, get them. Morris, Bennett and Robert Hutton leave for home but are later taken by Clark and about to be strung up. The tide is turned, the posse is roped and tied.

CAST: Wayne Morris, Janis Paige, Bruce Bennett, Geraldine Brooks, Robert Hutton, Alan Hale, James Brown, Monte Blue.

CREDITS: Producer, Saul Elkins; Director, Edwin L. Marin; Screenplay, Edna Anhalt; From a story by Morton Grant; Photography, William Snyder.

DIRECTION: Sound. **PHOTOGRAPHY:** Very Good.

MARK THE DATE

WHEN THE BIGGEST PICTURE IN TEN YEARS BACKED BY THE BIGGEST AD CAMPAIGN OF THE YEAR WILL PLAY TO THE BIGGEST BUSINESS OF 1949!

EDWARD SMALL

presents

BLACK MAGIC

Based on *Alexandre Dumas'* CAGLIOSTRO from "Memoirs of a Physician"

Boxoffice magic thru UA

EDWARD SMALL presents

"BLACK MAGIC" starring ORSON WELLES and NANCY GUILD with AKIM TAMIROFF • FRANK LATIMORE • VALENTINA CORTESE

MARGOT GRAHAME • Produced and Directed by GREGORY RATOFF • Screenplay by CHARLES BENNETT • Additional Scenes and Dialogue by Richard Schayer

SHORT THROWS

FILM GRADING is a provincial matter, the Regina city council told the Central Council Home and School Association in reply to a request that it sponsor classification of pictures. The ladies want movies tagged "general," "family" or "adult." To a resolution which asked that children be cleared out at an early hour and be prevented from seeing two shows, the ladies were reminded that in Regina children under 14 cannot attend a theatre after eight o'clock.

EDMONTON MANAGERS helped the city's Beautification Week by giving the kids passes for mowing lawns, etc., and Walter Wilson of the Capitol presented 19 of them with prizes in a poster contest. The theatre staffs donated their time for the Saturday morning show.

A. W. PERRY gave evidence in Empire-Universal's suit against the Yarmouth Theatre and Amusement Company, which was adjourned without date for argument. Emp-U wants about $9,000 as the balance of money owing under percentage contracts for exhibition of certain films between 1939 and 1946, claiming that the returns were incorrect.

BIT OF A FUSS over what happened when Bob Cockburn, assistant to Stan Gosnell at the Uptown, Toronto, chased a gunman after Dorothy Ball stepped on the boxoffice alarm. Bob trapped him on a street car and in a crowd but bystanders wouldn't help. Probably didn't understand what was going on. But Bob claims a policeman was passed in the chase and just stood there. The newspapers were critical and the police explained things.

IN VANCOUVER plans have been laid for the construction of a stadium for large meetings, sports events and so on as part of the Canadian Pacific Exhibition. It will cost from $2 to $3 million and seat 12,000.

SCREEN GUILD of New England will distribute Quebec Productions' Un Homme et Son Peche in the USA. The latter company will begin shooting another picture July 1st.

MARCH OF DIMES in both Canada and the USA will conduct their drives at the same time next week. This will probably make usable clips and trailers from across the line.

Paramount Meeting

(Continued from Page 1)

Famous Players' 25 Year Club, and at that time he provided many recollections of his association with Toronto's Mary Pickford in what were the formative years of the industry.

This time Zukor recalled his first visit in June, 1906, when he came with a "talking picture" enterprise, in which actors behind the screen provided voices for those on it. He induced the old Bennett circuit to let him keep open four of its theatres during the summer and the $10,000 to $15,000 he earned "looked like a million" to him at the time.

There was also "a germ of an idea" in that enterprise, for he learned that the public would respond to increased dramatic values in films. A few years later he went from the germ to the idea stage by acquiring the American rights to an Italian Passion Play, then to a feature-length film made in France by Sarah Bernhardt. After that, in 1911, he followed his desire to attempt films longer than the two-reelers of the day. For this he evolved his now historically-famed slogan and policy, Famous Players in Famous Plays. It was then that he signed Mary Pickford and within four years her great decision to follow the movies instead of the stage was bringing $10,000 a week.

Confidence In Paramount

Leaving history and biography behind, Zukor turned to the present.

Several years ago he had predicted to Barney Balaban that the easy-money years would soon be gone and that when conditions changed "all the would-be geniuses would fall by the wayside." In a conference they examined their experiences following World War I and decided to prepare for the day when people would start counting their pennies.

The result was the signing of deals with such great directors as Capra, Wilder and Wallis and the broadest support for De Mille. Now he was sure that no company, including Paramount, had ever before had such a lineup of "well-made, well-cast pictures that would satisfy any type of audience" as would be released beginning in September. Zukor felt that Paramount was at least a year ahead of the other studios and that its pictures would protect the exhibitor to the maximum degree possible within the changing economic picture of the day.

"I hope that I will retain your goodwill and friendship as long as I stay in my shoes," he said in conclusion, as the listeners rose again and gave him a prolonged ovation.

Main Greets Zukor

Tribute to Zukor was paid by H. C. D. (Dick) Main, president of the Motion Picture Theatres Association of Ontario, who, like the guest of honor, was introduced by Gordon Lightstone, Canadian general manager for Paramount.

"Adolph Zukor is respected as no man is respected throughout the industry — and throughout the world," said Main, an Independent exhibitor from rural Ontario.

Main thanked Lightstone for the privilege of addressing the guest of honor, to whom he gave "a full and hearty greeting and their thanks for everything you have meant to our industry" from Canadian exhibitors.

Praising Paramount and its personnel for their past assistance to the exhibitor, he observed that "In the last five years we have gotten away with murder. Now we have to produce the body." More theatres and new forms of competition require that the exhibitor work in support of the boxoffice.

"We hope that you will stay in your shoes for many years to come," he said, addressing Zukor directly.

Zukor attracted much press attention during his stay in Toronto and accepted the invitation of Mayor Hiram McCallum to sign the Corporation's guest book.

Others Introduced

Gordon Lightstone introduced the head table guests, who were Oscar Morgan, head of Paramount's short subjects division; Max Youngstein, chief of advertising and publicity; John J. Fitzgibbons, president of Famous Players Canadian Corporation; George Peters, vice-president of Odeon Theatres of Canada; and A. W. Schwalberg, vice-president in charge of distribution.

Schwalberg, introduced as "a kind and considerate executive," recalled the saying that one picture was worth 10,000 words. "In view of our economy program, I will save you 250,000 words." And he sat down.

All the visiting executives addressed the Canadian branch managers, who had come from every part of the country to be present to learn about product and policy and to fraternize with Toronto exhibitors, bookers, etc.

Lightstone announced that Romeo Goudreau of the Montreal branch had won a place in the exclusive 100% Club of Paramount.

Scenes at the Paramount-Canada Convention

The Paramount lads from every section of the country converged on Toronto recently to meet with their head office and parent company executives, as well as to fraternize with local film folks.

(1) Gordon Lightstone, Canadian general manager, welcomes A. W. Schwalberg to the sessions. Also at the head table are Max E. Youngstein, head of advertising, publicity and exploitation for the parent company; Schwalberg and Lightstone; Oscar Morgan, general manager of short subjects and newsreels; and Fred LeRoy, home office representative.

(2) Canadian branch managers posed alongside a special display of Samson and Delilah, De Mille's next epic. They are Russ Simpson, Toronto; Tom Dowbiggin, Montreal; P. J. Hogan, Saint John; W. O. Kelly, Calgary; Syl Gunn, Winnipeg; R. R. Murphy, Vancouver; and Gordon Lightstone.

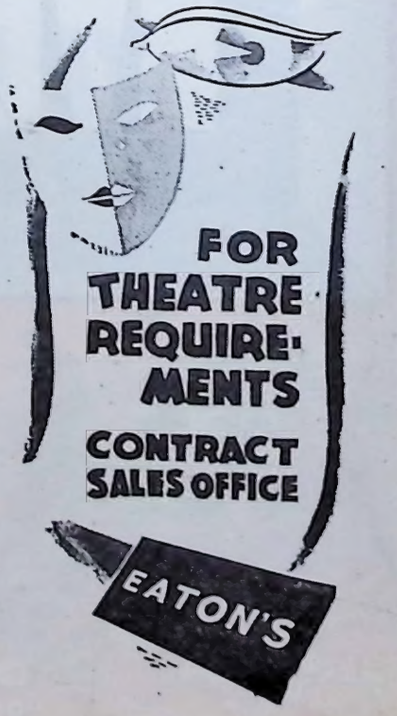
(3) Adolph Zukor, 77-year-old dean of the motion picture industry and chairman of the board of Paramount Pictures. On his left Lightstone and on the right Schwalberg. They are at the business meeting.

(4) At the trade luncheon. H. C. D. Main, president of the Motion Picture Theatres Association of Ontario, after responding to Mr. Zukor's address.

(5) Schwalberg pins the coveted badge of the 100 per cent Club on Romeo Goudreau of the Montreal branch.

(6) Clockwise, the press representatives are shown: Herb Whittaker, Toronto Globe & Mail; Jackie Ross, Canadian Moving Picture Digest; non-pressman Bill Redpath, General Films; A. Newman, film liaison officer, Department of Trade and Commerce, Ottawa; Stan Helleur, Toronto Telegram; Cameron James, Asssociated Press; and Jack Karr, Toronto Daily Star.

(7) Scene at the business meeting.



Paramount's
GOLD RUSH OF '49
PROGRESS THROUGH TEAMWORK

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Paramount's
GOLD RUSH OF '49

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Paramount's
GOLD RUSH OF '49
PROGRESS THROUGH TEAMWORK

7

TEST CENSORSHIP?

(Continued from Page 1)

preme Court if any exhibitor will perform "the public service of submitting to a test case."

It is the contention of the group, which is headed by Elmer Rice, that movies are entitled to share in the constitutional guarantees of free speech and press. In support of that position it points out that in a recent majority opinion Supreme Court Justice William O. Douglas said: "We have no doubt that moving pictures, like newspapers and radio, are included in the press, whose freedom is guaranteed by the First Amendment."

Only seven of 48 states of the USA have censorship boards, compared with eight of ten Canadian provinces. Censorship in Canada costs the distributors hundreds of thousands of dollars annually. Boards are showing ample profit for what the distributors contend should be a non-profit service, carried on in the public interest with their co-operation. Appeals for reduced censorship fees have been ignored.

Censorship in Canada was challenged in the Supreme Court of Quebec when Superior Operating contended several years ago that it was contrary to the British North America Act. An appeal was being prepared for the Privy Council in Britain, which was then the last word in Canadian law, but was dropped when Superior Operating was acquired by Odeon Theatres.

At that time several newspapers recognized the importance of the legal battle and commented on it. They agreed that present censorship is, in effect, an assumption that a crime might be committed. The Criminal Code exists to deal with crime and makes unnecessary police-like setups such as censorship boards.

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EDITORIAL OPINION

On Understanding Among Canadians

Considering the number of pictures completed and in work which are arguments against racial prejudice, the motion picture industry has become the leader in the fight against this continent's greatest and most subtle threat. The strength of the United States and Canada has always been derived from the varied backgrounds and ideas of their populations. The physical energy and sharp thinking exercised by the various human elements of our lands in their endeavors to express themselves have made us great nations. These sources of ideas and achievements did much to bring nationhood to both the United States and Canada in much faster time than it came to other countries.

The growth of intolerance can only result in limiting the development of our countries—and to those countries who must come to us for help. It is both patriotic and humane to fight racial prejudice.

It is well to remember this line from a play by Richard Cumberland, the 18th century dramatist. Referring to anti-Semitism, one character said: "I would rather weed out one such unmanly prejudice from the hearts of my countrymen than add another Indies to the Empire."

Just a little while ago some members of the Canadian motion picture industry gathered to give a boost to the work of the Canadian Council of Christians and Jews, of which Richard D. Jones is the director. These men, among whom there were Catholics, Protestants and Jews, were concerned because lack of money was impeding the work. They not only made personal contributions but studied policy and practice.

They learned that the work of the Canadian Council had nothing of a "campaign" about it, although an annual Brotherhood Week is celebrated with considerable publicity. It not only advocates greater fraternity but enjoys it. Recently the Toronto branch gave a testimonial dinner for Dr. David A. MacLennan for his devotion to its work. Dr. MacLennan had been pastor of Trinity United Church and is waiting to begin a professorship at Yale. John Hayes, president of the Laura Secord Candy Shops, acted as chairman. Dr. Everett R. Clinchy, president of the International Council of Christians and Jews, was the guest speaker and another who addressed the guests was J. Alex Edmison, KC, of the John Howard Society of Ontario.

There are quite a number of motion picture folk on the Toronto Council. It would be well if others of our industry in different parts of Canada joined their local Council or, if they have none, the Canadian Council, which is at Four Albert Street, Toronto.

A small contribution makes one a member of an organization to which Canada's leading citizens belong. Perhaps you would like Dick Jones to speak on racial understanding in your community. He's a mighty interesting man.

The screen is doing its share to help fight internal strife. Now television, reaching into the home, is teaching tolerance to children in ways they will remember all their lives. But how about your personal responsibility? Join this worthy work now.

Para Lifts Option

Paramount has lifted its option on Paul Lees, who has been under contract to the company.

Release Title Set

Thieves' Highway has been set as the release title for the Fox film known in work as Collision.

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BLDG. AWARDS

(Continued from Page 1)

Alberta led with two awards amounting to $503,000, of which one was the J. B. Barron project—a $500,000, two-storey building containing a theatre. As originally reported in Canadian Film Weekly the structure was to have had six storeys and cost over $1,000,000. The other four floors will probably be added later.

Quebec ranked second in awards with two for $101,500. Next came Ontario with three for $74,400 and BC and Manitoba had one each, the former for $40,000 and the latter for $30,000. The BC award is for the construction of W. S. Western's new theatre in Williams Lake, where he now operates the only other house—the two-day, 160-seat Oliver.

Contract has been completed and R. C. Longdo has opened his new open-air theatre at his summer resort, Loon Lake Beach, Saskatchewan.

Western Drive-in Theatres, the Kershaw-Dutton Company, opened its second drive-in, Edmonton's $160,000 625-car Starlite.

Others nearing the completion stage include:

First of three drive-ins in Winnipeg being built by Western Theatres Limited, Famous Players affiliate. On the Pembina Highway, it will cost $100,000 and will accommodate 500 cars.

George Hunchuck and Ben Chkerda's 270-seat Roxy Theatre in Redwater, Alberta. Opening date has been set for July 2nd.

Sunset Drive-in Theatres' new drive-in near St. Thomas, Ontario.

The Municipal Theatre in St. Gabriel de Brandon, Quebec.

Famous Players' 1,820 - seat Metropolitan, one of Winnipeg's leading theatres, has reopened after a long stretch of darkness during which an extensive program was undertaken in which it was completely remodelled and refurbished.

Signs Joan Leslie

Howard Hughes has signed Joan Leslie for a starring role with Joan Fontaine, Robert Ryan and Zachary Scott in RKO's Bed of Roses.

Melfort Theatre To Pay Seat Tax

Town council of Melfort, Saskatchewan, has passed a by-law replacing the amusement tax formerly charged J. J. Baldwin's New Grand Theatre with a seat tax amounting to $1.25 per seat, the minimum to be $687.50. Consideration was given Baldwin because of the expense of building the new theatre, but other places of amusement will have to pay the old tax.

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